

“WITH THE LIGHTS OUT”

*A different point of view of the standards of my generation
(90's Pop/Rock into contemporary Jazz arrangements)*

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“With the lights out, it's less dangerous

Here we are now; entertain us

I feel stupid and contagious

Here we are now; entertain us

A mulatto, an albino, a mosquito, my libido

Yeah, hey”

Acknowledgements

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Introduction

Since I was a child, we've listen to all kind of music at home, from Rock & Roll, till Jazz, going through songwriters, Chanson française or classical music. My father had a big collection of vinyl's that he used to play all day. I cannot imagine my life without music. My mother is a music lover and my dad was also a songwriter, so I was used to see them listening or playing music with their friends.

I started at the age of 7 at the conservatory of music of my hometown studying classical guitar and I have never stopped doing it since then. I studied my bachelor in Córdoba, Music Education in the University of Extremadura (my region), and a Master's degree in classical guitar performance in Düsseldorf (Germany). At the same time, and since I was 15 that I had my first Rock Band, I have also always sang and play electric guitar in bands of many different styles, from Heavy Metal to Funk, Rock, Fussion, Klezmer, Jazz, in all the cities I have lived in.

But it was in 2011 when I was selected to participate at the "Shure Montreux Jazz Voice Competition" at the "Montreux Jazz Festival" 2011 when I won the 2nd prize, with Quincy Jones as the president of the Jury, when I realized that apart from the classical music I could do modern music as a singer (composer, arranger, etc.) in a professional way, and it opened my mind to start composing my own music also.

In 2013, and with the help of the great Quincy Jones, I got accepted to Berklee Valencia to study a Master in Contemporary Performance as a vocalist and my life changed.

As I needed a project for my Culminating Experience, and thinking deeply in what could be my subject, I realized that I had to do something based in what I am, what my passions are and something that I could use for what I really love: do music, perform live.

Genesis of the Idea of the project.

While I was studying in Córdoba, between 2004 -2009, I met a pianist (composer, arranger) in a local jazz club called José Carra, and since the very first moment that we played together we had a really strong connection.

We started to play together and have fun with the music. Even when he left Córdoba and when I moved to Germany we kept in touch and met several times to make music together, concerts and even record (I recorded with him the songs that I needed to submit for the Shure Montreux Jazz Voice Competition).

When I was deciding what would be my culminating experience theme, I received a call from him telling me that we should do a project together based on arrangements of the songs of our generation, 90's Grunge, rock, pop, into a contemporary jazz concept. And I was thinking in the same idea, cause we already had done some of those songs before in concert.

With the help of another great musician friend of mine, the composer, arranger, guitarist and double bass player Inma Galiot, I had already arranged Dreamers Ball (Queen) for my participation at the competitions in Montreux in 2011.

It seems that the planets were aligned so I talked to my program director, Víctor Mendoza, and asked him what would he think about it and if I could collaborate with José to make this project, and he accepted and liked the idea.

Justification of the Project: “The Standards of my generation”

My idea was based on creating a project that would be artistically relevant. Also that would represent my values and my way of understanding music. And that could be used after my studies in Berklee in the professional life.

The great jazz musicians of the past have always used songs that were popular, and arranged them or gave them another perspective that turned them into a jazz tune, usually changing the instrumentation of the original (using the typical instruments used in a jazz band), adapting the melody to the swing, and reharmonizing it. These songs were really well known because of different reasons: they appeared in famous Broadway Musicals, TV shows, radio, Films, or they were sung by pop famous artists. These songs became what we call now “Jazz Standards”. But for most of the people of my generation, we know them only because musicians like Miles Davis, Coltrane, Bill Evans, etc. transformed them into jazz tunes. We don’t know anymore where did they come from so we just consider them as jazz songs.

In my opinion, that’s why there are a lot of jazz musicians in the last 10 years that have been arranging popular songs of the last 20 years, and every day I find more and more. That’s the case of really famous jazz musicians such as Brad Mehldau, The Bad Plus, Jamie Cullum, Jazz Against the Machine, Robert Glasper, KC Roberts and the Live Revolution, etc. that have arranged songs composed by significant bands like Radiohead, Nirvana or Jeff Buckley.

I truly believe that these songs are the standards of my generation.

My point of view, my contribution

My approach of the arrangements is not the traditional swing but the approach that the contemporary jazz musicians that I like are doing. Swing and bebop are used but just as a common language, but rhythms from all styles and music of the world are involved too and the general aesthetic is based on contemporary art.

Improvisation is other of the important points of this project with emphasis on the voice. And here is where I think I can contribute, cause I haven't found many vocal examples. For example Jamie Cullum has done it but from a Pop/Jazz perspective, and the cover of The Bad Plus with Wendy Lewis is instrumentally really modern but the vocal approach is also pop/ jazz. I really wanted to keep the strength and power of rock using a specific color in my voice mixed with the traditional jazz style and the creativity of the improvisation.

Also I happen to believe that the majority of the people nowadays think that jazz is an intellectual form of art really away of the taste of the people or popular music and in some cases it is true, but I think that with this kind of repertoire people is going to be much more interested in jazz cause they know and love these songs. From a commercial point of view this is really interesting because it can open the doors for me to a larger audience and the possibility of playing in many different festivals/clubs, not only in the jazz ones.

Process of creation in Berklee Valencia

To use the project after Berklee I had to give it a form. I decided to base it on the selection of the songs, arrangements, recordings, live performance and research of ideas for business possibilities: use of social media, network, marketing, publishing, edition of an album, touring, etc.

First of all, I had to decide which songs I was going to arrange. I needed 3-4 songs for my CE, but I ended up doing 5.

I began to investigate and select a list of songs that I could use for my project and the number slowly grew larger, so I started to select the ones that were more significant and the ones that I really loved. I had a list of bands that would include: Nirvana, Alice in Chains, Radiohead, Smashing Pumpkins, Jeff Buckley, Pearl Jam, Soundgarden, Faith No More, etc.

I ended up with a list of 5 songs by 4 bands:

Radiohead: “Exit Music (for a film)” and “High and Dry”.

Smashing Pumpkins: “Tonight, Tonight”

Nirvana: “Smell like teen Spirit”

Soundgarden: “Black Hole Sun”

I think they were significant bands and songs that I liked and that people of my generation know very well.

I analyzed the style, instrumentation, rhythm and harmony of these songs to have a better idea of what could I do with them and I started to work with my friend José Carra. In Novemeber 2013 we met in Valencia and recorded 5 demos with voice and piano, and based on that we did the full band arrangements.

Thanks to the class that I had on the first semester in Berklee Valencia “Arranging” with Enric Alberich, I could learn how to arrange for a jazz band much better. Also in Production Class with Steven Webber, Ian Kagey, Liz Teusch and Gael Hedding I learned really important notions of pre-production, production, and post production of a professional project, the technics of recording, mixing and editing and it helped me incredibly a lot for the whole project, but specially for the recording part, of course.

Being supervised by Victor Mendoza (Program’s Director) and Celia Mur (Singing teacher) during the whole year helped me to focus on important things and have a better perspective of what I wanted to do.

And thanks to Daniel Martínez, in his “Musicians in global economy” I have a better notion of the musical industry and the strategies that I can follow to prepare to an organize business plan.

Songs Arranged (by Band)

NIRVANA

Nirvana was an American rock band created in Aberdeen, Washington in 1987 but it established itself as part of the Seattle grunge scene, releasing its first album *Bleach* for the independent label Sub Pop in 1989. They were very influenced by all the bands of that time in Seattle, and by previous Punk, hard-rock, heavy metal, etc. Their sound relied on dynamic contrasts, often between quite verses and loud, heavy choruses.

Its members were Kurt Cobain (guitarist/singer), Krist Novoselic (bass), and Dave Grohl (drums).

They are probably the most important band of the 90's, specially of Grunge style. After signing to major label DGC Records, Nirvana found unexpected success with "Smells like teen Spirit", the first single from the band's second album *Nevermind* (1991). Nirvana had a sudden incredible success that widely popularized alternative rock as a whole, and the band's frontman Cobain found himself referred to in the media as the "spokesman" of a generation", with Nirvana, being considered the "flagship band of Generation X".

Nirvana's brief run ended following the death of Kurt Cobain in 1994, that became a symbol for that generation, like John Lennon was for 60's one. One of the reasons of his suicide, was that all of these success that all the Grunge band had after Nirvana, overtook them and the industry commercialized everything they wore, did, or said.

“Smells like teen Spirit”

“I was trying to write the ultimate pop song. I was basically trying to rip off the Pixies. I have to admit it. When I heard the Pixies for the first time, I connected with that band so heavily that I should have been in that band—or at least a Pixies cover band. We used their sense of dynamics, being soft and quiet and then loud and hard.”

Kurt Cobain,

1994 Rolling Stone interview.

Analysis:

The song starts with a characteristic riff F-Bb-Ab-Db chord progression, played by the guitar with power chords played in a syncopated sixteenth note strum by Cobain.

The image shows the musical notation for the guitar riff of "Smells Like Teen Spirit". It consists of a treble clef staff in 4/4 time and a guitar tablature staff below it. The riff is characterized by a syncopated sixteenth-note strum pattern. The chord progression is F-Bb-Ab-Db, which is represented in the tablature as 3-3-3, 6-6-6, 6-6-6, and 4-4-4 respectively. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests, along with 'X' marks indicating muted notes.

The drums are like the following picture.

H.H.

OPEN H.H.
CRASH

H.H.

OPEN H.H.

OPEN H.H.

The form is Intro, A (verse), B(Chorus), A, B, Solo, A, B. outro.

Arrangement:

Our arrangement is based on a reharmonization of the original chords with a rhythm of 7/8. The form is the same but we used A and B for solos.

RADIOHEAD

Radiohead is a band from Oxford (England) that started in the 80's. The original name was "*On a Friday*" (They used to rehearse that day at school). Their members are: Thom Yorke (lead vocals, guitar, piano), Jonny Greenwood (lead guitar, keyboards, other instruments), Colin Greenwood (bass), Phil Selway (drums, percussion), and Ed O'Brien (guitar, backing vocals).

Tom Yorke, Their first single was "Creep". They've been successful for the last 25 years. With their second album "The Bends" they had a strong influence on many other rock bands because of their innovative use of rock sounds. Also after *KID A*, they have had a really strong influence in the use of electronic music in rock/pop bands. They are maybe the most influential pop/rock band of the last 20 years, been covered by many different artists.

"**High And Dry**" is a song by the English alternative rock band Radiohead, and was the first single released from their second album, *The Bends* (1995). It was as a double A-side with album opener "Planet Telex".

"High And Dry" was recorded during the *Pablo Honey* sessions but was dismissed by the band, who thought that it sounded like a Rod Stewart song. However, during the sessions for *The Bends* it was rediscovered and remastered, as it was felt that it worked well with the rest of the album's content. The version that appears on the album is the original demo; it was never re-recorded.

The song is widely regarded as Radiohead's most accessible pop hit, and was a live favorite, though it has not been performed in a decade. In a 2007 interview

with Pitchfork Media, Thom Yorke stated that he did not like the song, saying "It's not bad... it's very bad". He also stated that he was pressured into including the song on *The Bends*.

In 2008, the song was featured on the *Radiohead: The Best Of* collection.

The song is based on 3 chords: F#7 11, A5 9, E.

with a beautiful melody, very recognizable in its chorus and with a great use of dynamics and a soul-influenced drum accompaniment. Its form is: A Verse, B Choruses, and C Instrumental Interlude

A B C A B C A1 B.

Arrangement:

My arrangement was based on reharmonizing the end of the song, the last choruses, and singing the melody in 4/4 while the band was playing in 5/8. We opened the C section that is instrumental for solos.

“Exit Music (for a film)”

“When we saw the scene in which Claire Danes holds the colt 45 against her head, we started working on the song immediately. I had something with “Romeo & Juliet” a long time already. I had a crush on Olivia Hussey, who played Juliet in the ‘60s, for a long time. I first saw the movie when I was 13. I just couldn’t believe why Rome and Juliet, after they had made love, didn’t run away together. Romeo should have packed his bags, jump out of the window and eloped with her!”

Thom Yorke (from *Humo*, magazine July 22, 1997)

This song was written for the 1996 movie *Romeo and Juliet* starring Leonardo Di Caprio. While Radiohead was on tour with Alanis Morissette, Baz Luhrmann, who directed the movie, sent them a tape of the last part of the film and asked them to write some music for the closing credits (hence the name “exit music”) the Band liked what they saw and came up with this.

Analysis:

The song has 3 different parts, 3 verses with the same melody and harmony (A) in Bmin, a second section with a modulation to Amin and different melody (B) and a 3rd section where the music grows in dynamic and expression (C), ended with a repeated versed CODA really tragic.

The use of electronics and strings at the end of the songs is helps to take the song to it climax.

Arrangement:

With the arrangement I wanted to keep the feeling of the original song, of melancholy and explosion at the end. So the A sections are played with the same kind of energy, as a ballad. At the B section, we change the harmony and added a bass line really lyrical, that could work as a answer to the melody, complementing it. The tension grows in the next A, and the C section is Rubato, following the line of the melody and giving freedom to the piano and the drums to fill, and the upright bass using the bow to give add more drama. The CODA relaxes the tension as the harmony resolves into the major chords.

The Smashing Pumpkins

They are an American band of alternative rock from Chicago, created in 1988. Its members are Billy Corgan (lead vocals, lead guitar), James Iha (rhythm guitar), the band has included Jimmy Chamberlin (drums), D'arcy Wretzky (bass guitar), Melissa auf der Maur (bass guitar), and currently includes Nicole Fiorentino (bass guitar, backing vocals), and Jeff Schroeder (rhythm guitar) among its membership.

Its influences are not so based on punk music like his contemporaries but has elements of gothic rock, heavy metal, dream pop, psychedelic rock, progressive rock, electronica, etc.

The Smashing Pumpkins became famous with their second album, 1993's *Siamese Dream*. But it was *Mellon Collie and the Infinite Sadness*. That sold 20 million albums in the USA. They separated in 2000 and reunited in 2006.

Tonight Tonight

The song was written by the band's frontman, Billy Corgan. It was the third single and the second track on the first disc from their third album, "Mellon Collie and the Infinite Sadness", and was released in April 1996 in Europe and later in June 1996 in the United States. "Tonight, Tonight" was critically acclaimed and commercially well received upon its release. The music video accompanying the song was also successful and won several awards.

Analysis:

The song is written in the Key of G, performed on instruments tuned down a half-step so the actual pitch is Gb. The strings of the song were recorded with the Chicago Symphony Orchestra. Billy Cogan said that recording with a 30 piece string section for the song “was probably one of the most exiting recording experiences I have ever had”.

The instrumentation is based on drums, guitars, bass, voice and strings.

It has also a very particular drums accompaniment with a significant drum roll during the chorus.

The form is: INTRO, Interlude, A (Verse) B (chorus), A, B, and a C (Coda section).

Arrangement:

The arrangement has exactly the same form. The rhythm in the verse is kind of a “Drum and bass” feel. The harmony is being changed sometimes but is mostly the same. The vibe of the song is different mostly because of the instrumentation. The melody is adapted to the new rhythm. The section before the CODA is used to perform solos.

Soundgarden

Soundgarden is one of the most important American rock bands, formed in Seattle, Washington, in 1984. Its members are Chris Cornell (lead singer and rhythm guitarist), Kim Thayil (lead guitarist), Hiro Yamamoto and later Ben Shepherd (bass) and Matt Cameron (drummer).

Soundgarden was one of the first band in the creation of Grunge, a style of alternative rock that developed in Seattle, and was one of a number of grunge bands signed to the record label Sub Pop. They were also the first grunge band to sign to a major label (A&M Records, in 1988).

Their most successful album was *Superunknown*, released in 1994. They broke up in 1997 and reunited in 2010 with their sixth studio album, *King Animal*, released in 2012. They have sold more than 10.5 million records in USA, and an estimated 22.5 million worldwide.

“Black Hole Sun”

It was written by Chris Cornell, released in 1994 as the third single of *Superunknown* album. It is their most popular song, and it won a Grammy.

Cornell said that he wrote the song in about 15 minutes. He used a Gretsch guitar to write the song and commented, “I wrote the song thinking the band wouldn’t like it – then it became the biggest hit of the summer”.

About the lyrics, Cornell said:

“It's really difficult for a person to create their own life and their own freedom. It's going to become more and more difficult, and it's going to create more and more disillusioned people who become dishonest and angry and are willing to fuck the next guy to get what they want. There's so much stepping on the backs of other people in our profession. We've been so lucky that we've never had to do that. Part of it was because of our own tenacity, and part of it was because we were lucky”.

Rolling Stone, January 12, 1995.

Analysis:

The original song is an amazing success of production, where the traditional rock instruments (bass, e-guitar, drums and voice) are mixed with synthesizers. The guitar's distortion is used always with a purpose, to emphasize the different parts.

The harmony is modal, based in a scale of Major Chords G,A, Bb, C, D, Eb,E, F. The Chorus goes to a repetition of 3 chords: C9/F, Bb, D.

The Interlude is based on a 5/4 + 4/4 rhythm, where the solos take part.

The Form is A (verse), A, B (Chorus), A, A, B, C, A1/2, B and CODA.

Drums goes like this:



Arrangement:

The arrangement is meant to be a jazz ballad, with an augmentation of energy in the chorus and at the solo parts, to keep the original mood and meaning of the song.

All the synths and guitars are adapted to the piano. The harmony is almost the same but sometimes reharmonized to add color.

The Interlude section is also opened for solos, where the drums feel free to act.

Reccordings credits:

Recorded at the An Kreis Scoring Stage in Berklee Valencia the dates:

Songs:

Radiohead: “Exit Music (for a film)” and “High and Dry”.

Smashing Pumkins: “Tonight, Tonight”

Nirvana: “Smell like teen Spirit”

Soundgarden: “Black Hole Sun”

Musicians:

Vocals: Luis Regidor Paín

Piano: José Carra

Upright Bass: Max Ridley

Drums: Michael Olivera and Mikael Chauvet Jorgensen.

Engineering: Will Clarck, Ryan Rentería.

Mixing: Ryan Rentería and Luis Regidor Paín.

Mastering: Alayna Hughes and Ryan Rentería.

Conclusions

It has been a hard work, but really interesting and inspiring and I've learned a lot during the process.

Through the analysis of the songs and the style, I really learned how the composers made them and gave me a lot of ideas for my own composition and arrangements.

The arranging process has been developed outside and inside the studio and modified as many times as it was necessary to get a good final project.

The recording sessions have been an incredible experience, technically and creatively speaking, working with amazing musicians and engineers. It has helped me and gave an experience that is going to make much easier the production and development of new projects.

I believe that being in Berklee Valencia, with all the possibilities that I had here, teachers and over all my partners, working together and learning from each other everyday during one year has been one of the most important parts of my project.

After all the work I have done I really believe that I can make this project come true and try to get concerts, that is what I really love, to play live the music I love.

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Nirvana, “Smell like teen Spirit”, Nevermind, DGC 1991.

Smashing Pumpkins, “Tonight, Tonight”, Mellon Collie and the Infinite Sadness, Virgin, 1996

Radiohead, “Exit Music (for a Film)” , OK Computer, 1997

Radiohead, “High and Dry”, The Bends, 1995

Soundgarden, “Black Hole Sun”, Superunknown, A&M, 1994.

Smell like teen spirit

Nirvana

Luis Regidor, José Carra

Em Am7 Gmaj Cmaj

Voice

The musical score is presented in five systems, each with a treble clef and a 4/4 time signature. The first system includes a 'Voice' part with a melodic line and a guitar part with a bass line. The second system continues the guitar part. The third system continues the guitar part. The fourth system continues the guitar part. The fifth system continues the guitar part. The chord diagrams are as follows:

Measure	Chord
1	Cmaj
2	Dmaj
3	Em7
4	D7/F#
5	Gmaj
6	Am7
7	Gmaj/B
8	C
9	D7
10	Em7
11	D7/F#
12	Gmaj
13	Am7
14	G7/B
15	C
16	D7
17	
18	
19	
20	

HIGH AND DRY

RADIOHEAD

LUIS REGIDOR, JOSE CARRA

SCORE

♩ = 110

(A)

F#MIN7

A MAJ

E MAJ

A/E

1, 2, 3.
E MAJ

TENOR

1. TWO JUMPS IN A WEEK I BET YOU THINK THATS PRE-TTY CLE-VER DON'T YOU BOY

PIANO

1 2 3 4

(B)

4.
E MAJ

F#MIN7

A MAJ

E MAJ

A/E

E MAJ

T

DON'LEAVME HIGH DON'LEAVE ME DRY DON'LEAVME HIGH

PNO.

5 6 7 8 9

T

F#MIN7

A MAJ

E MAJ

A/E E MAJ

DON'T LEAVE ME DRY

PNO.

10 11 12 13

HIGH AND DRY

2 (A1) F#MIN7 AMAJ EMAJ A/E EMAJ 1, 2, 3.

T
8 DRYING UP IN CON-VER SA - TIONS YOU WILL BE THE ONE WHO CAN-NOT TALK

PNO.

14 15 16 17

(B1)

4. EMAJ F#MIN7 AMAJ EMAJ A/EMAJ

T
DON'T LEAVE ME HIGH DON'T LEAVE ME DRY DON'T LEAVE ME HIGH

PNO.

18 19 20 21 22

F#MIN7 AMAJ EMAJ A/EMAJ

T
DON'T LEAVE ME DRY

PNO.

23 24 25 26

HIGH AND DRY

SOLOS

(C) F#MIN7 AMAJ EMAJ A/E E MAJ ^{1, 2, 3.} 3

27 28 29 30

4. F#MIN7 AMAJ EMAJ A/EE MAJ

7. IT'S THE BEST THING THAT YOU E - VER HAD THE BEST THING THAT YOU E-VER E - VER HAD IT'S THE

31 32 33 34 35

F#MIN7 AMAJ EMAJ A/EE MAJ

BEST THING THAT YOU E - VER HAD THE BEST THING THAT YOU E-VER E - VER HAD DON'T LEAVE ME HIGH

36 37 38 39

HIGH AND DRY

4 (B2)

AMAJ/C# D/F# C#MIN/E F#MIN

T
DON'T LEAVE ME DRY DON'T LEAVE ME HIGH

PNO.

40 41 42 43

FMIN AMAJ/E EbMIN7 DMAJ

T
DON'T LEAVE ME DRY DON'T LEAVE ME HIGH

PNO.

44 45 46 47

F#MIN7 AMAJ EMAJ A/E EMAJ

T
DON'T LEAVE ME DRY DON'T LEAVE ME HIGH

PNO.

48 49 50 51

HIGH AND DRY

The musical score is divided into three measures, numbered 52, 53, and 54 at the bottom. The vocal line (T) is written in treble clef with a key signature of one sharp (F#). The piano accompaniment (PNO.) is written in grand staff (treble and bass clefs).
Measure 52: The vocal line begins with a whole note chord of F#MIN7. The piano accompaniment has a whole note chord of F#MIN7 in the bass and a whole note chord of A MAJ in the treble.
Measure 53: The vocal line has a quarter note F# (labeled 'DON'T'), a quarter note G# (labeled 'LEAVE'), and a quarter note A (labeled 'ME'). The piano accompaniment has a whole note chord of A MAJ in the bass and a whole note chord of E MAJ in the treble.
Measure 54: The vocal line has a dotted half note A (labeled 'DRY'). The piano accompaniment has a whole note chord of A/E in the bass and a whole note chord of A/E in the treble.
The lyrics 'DON'T LEAVE ME DRY' are written below the vocal line, with horizontal lines indicating the notes they correspond to.

Exit Music

Radiohead

Luis Regidor, José Carra

INTRO (PIANO SOLO)

Bm/D

Bm/D

Tenor

Piano

A PIANO + VOICE

Bm/D

Em/G

D7/A

E7/G#

Em/G

T

Wake from your sleep the drying of your tears to

Pno.

Bm/F#

F#7sus/C#

Em6/B

B

T

day we escape we escape.

Pno.

A1 TUTTI

Bm/D Em/G D7/A E7/G# Em/G

11

T 8 Pack and get dressed _____ be - fore __ your da - ddy hears us _____ be-

Pno. 11

Bm/F# F#7sus/C# Em6/B Bm

15

T 8 fore all hell _____ breaks loo - se.

Pno. 15

B Am Em/G Bm Em/G

8

T 19 Breath _____ keep breathing _____ Don't loose your

Pno. 19

Exit Music

23 Bm/F# F#7/A# F maj/A Em/G 3

T 8
nerve. Breath _____ keep brea ___ thing. ___

Pno.

27 Bm Em/G Bm/F# F#7sus F#7

T 8
— I can't a - lone.

Pno.

A

32 Bm/D Em/G D7/A E7/G# Em/G

T 8
Sing us a song ___ a song ___ to keep us warm _____ to

Pno.

Exit Music

4

Bm/F# F#7sus/C# Em6/B B

36 8 T day we es - cape we es - ca - pe

Pno.

C Bm C#/B F#/A# Gmaj/B

40 8 T You can laugh a spine - less laugh we

Pno.

G G7/F C/E Am F#7/A# F#7/E

44 8 T hope your rules and wis - dom choke you and

Pno.

Exit Music

48 Bm/D F#/C# D7/A E/G# Em/G 5

T
8
now we are one in e - ver-las - ting peace we

Pno.

52 Bm/F# Em/G F#7 Gmaj

T
8
hope that you cho - ke, that you cho - ke. We

Pno.

56 Bm/D C# F#7

T
8
hope that you cho - ke, that you cho - ke.

Pno.

Exit Music

6 G maj Bm/D Em

59

T

8

We hope that you cho - ke, that you

Pno.

F#7 B

62

T

8

cho - ke.

Pno.

TONIGHT, TONIGHT

SMASHING PUMPKINS

ARR. LUIS REGIDOR, JOSE CARRA

INTRO (SOLO PIANO)

(A) F# D#MIN

VOICE

PIANO

1 2 3 4 5 6 7 8

(B) B F#/A# C#7 (x3) F# (C) B C# (x2)

PNO.

9 10 11 12 13 14

(PIANO+BASS+DRUMS)

B C# B C#

TIME IT IS NE - VER TIME AT ALL YOU CAN NE - VER E - VER LIVE

PNO.

15 16 17 18

B C# D#MIN

1. F# 2. F#

WITH-OUT LI - VING A PIECE OF YOUTH . BE-LIEVE

PNO.

19 20 21 22 23

TONIGHT, TONIGHT

B C# B C# B C# F# C#/FD#MIN

BE-LIEVE IN ME BE-LIEVE BE-LIEVE THAT LIFE

PNO.

24 25 26 27 28 29 30 31

G#MIN7 B F# C#/F D#MIN

CAN CHANGE THAT YOU'RE NOT STUCK IN VAIN WE'RE NOT

PNO.

32 33 34 35

G#MIN7 B F#

THE SAME WE'RE DI - FFE - RENT TO - NIGHT

PNO.

36 37 38

(D) B F#/A# B F#/A# C#

TO - NIGHT TO - NIGHT TO - NIGHT

PNO.

39 40 41 42

TONIGHT, TONIGHT

(E) B F#/A# C# D#MIN G#MIN B F#/A#

PNO.

TO NIGHT TO-NIGHT

43 44 45 46 47

C# B F#/A# C# B F#/A# C#

PNO.

TO - NIGHT TO - NIGHT TO - NIGHT TO

48 49 50 51 52

F#

PNO.

NIGHT

53

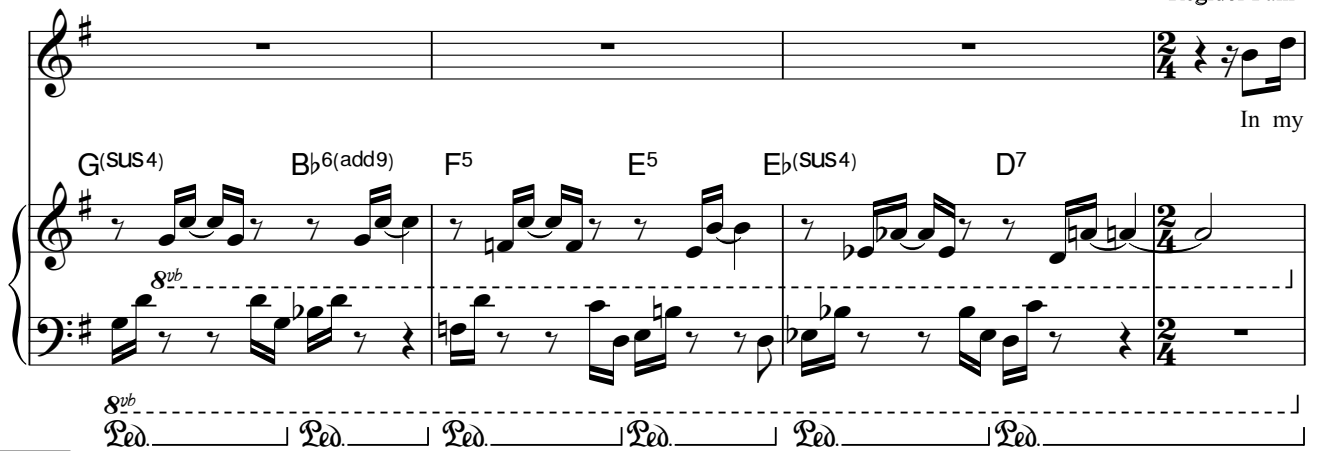
Black Hole Sun

Soundgarden-Superunknown (1994)

Intro piano

Chris Cornell
 Arr. Luis
 Regidor Pain

Ballad feel 

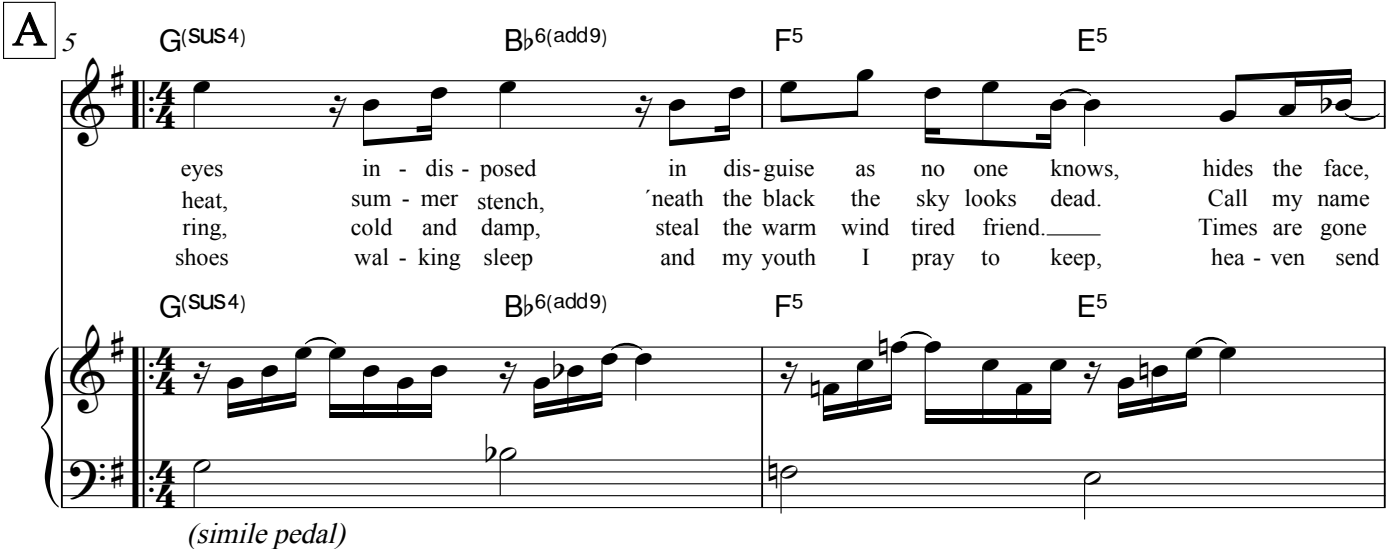


In my

8^{vb}
Ped. Ped. Ped. Ped. Ped. Ped.

TUTTI

A 5



eyes in - dis - posed in dis - guise as no one knows, hides the face,
 heat, sum - mer stench, 'neath the black the sky looks dead. Call my name
 ring, cold and damp, steal the warm wind tired friend. Times are gone
 shoes wal - king sleep and my youth I pray to keep, hea - ven send

G(SUS4) Bb6(add9) F5 E5

(simile pedal)

1. and 3.

7



lies the snake_ and the sun in my_ dis - grace. Boi - ling
 through the cream_ and I'll
 for ho - nest men and some - times, far too long for snakes.
 hell a - way, no one

Eb(SUS4) D7(SUS4) G6 G/F Ab

1. and 3.

2. and 4.

9 G^6 G/F A^b N.C.

hear you scream a - gain. Black hole
 sings like you a - ny - more... Black hole to B2

2. and 4.

G^6 G/F A^b

B1

11 $E^b7(SUS4)$ D^7 G^7 G^5/F B^b

sun, won't you come... and wash a - way the rain, Black hole

13 $E^b7(SUS4)$ D^7 C D^7 N.C.

sun, won't you come, won't you come... won't you come... Stut - te

B2

$E^b7(SUS4)$ D^7 G^7 G^5/F B^b

sun, won't you come... and wash a - way the rain, Black hole

$E^b7(SUS4)$ D^7 1. G^7 G^5/F

sun, won't you come, won't you come... Black hole

2. $C(add4)$ $B^b(add4)$ D^7 (x4) $C(add4)$ $B^b(add4)$ D^7

Blackhole sun, Black hole sun won't you come... Blackhole sun, Black hole sun!!!

C

VOICE SOLO, free length

BUILDING UP THE SOLO, from pp to forte

BASS+PIANO

p subito

ON CUE, LAST TIME

ON CUE, LAST TIME

C⁹(SUS4) C⁹(SUS4)F(SUS4) G(SUS4)

Hang my

A5

G(SUS4) B^b6(add9) F⁵ E⁵ N.C.

head, drown my fear, till you all just dis-a - pear *p* Black hole

VOICE+PIANO

8va

Ped.

B2

E^b7(SUS4) D⁷ G⁷ G⁵/F B^b E^b7(SUS4) D⁷

TUTTI 2nd TIME

p

sun, won't you come and wash a-way the rain, Black hole sun, won't you come, won't you come

1. G⁷ G⁵/F

2. C(add4) B^b(add4) D⁷ (x4)

Black hole Black hole sun, Black hole sun won't you come

C⁹(SUS4) C⁹(SUS4) F(SUS4) G(SUS4)

ff